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GULLIVER'S TRAVELS are brought out by Frederick Warne & Co. in quarto form, with large, clear type and numerous wood-cuts in the text, besides twelve full-page colored plates, which, while not up to the high-water mark of chromo-lithography, will doubtless delight the average boy or girl reader.

THE ARABIAN NIGHTS is another of the old-time favorites brought out by Frederick Warne & Co., with the same kind of old-fashioned cuts—among them several by the once popular Dalziel Brothers—and sixteen full-page illustrations in color similar to the one just mentioned. The type is not so large as in "Gulliver's Travels," but it is clear and readable. The gold and crimson of the covers does not at all conflict with the chromo-lithography between them.

POOR JACK, by Captain Maryatt! Yet another of our boyhood's friends, brought back to us by Warne & Co. for the delight of another generation. We should pity the lad who could fail to devour this breezy narrative of a life at sea when "gallant Nelson led the way;" who could not be moved by the recklessness of the fatuous creature who threw overboard the black tomcat; the capture of the British ship by a French privateer, and the escape of Poor Jack and his companions by setting fire to the church in which they were confined in lieu of a jail.

WE have received, through E. & J. B. Young & Co., THE PENIEL SERIES—a number of pretty children's books, illustrated, in tints and colors, by English artists. The subjects are mostly religious, and appropriate to the Christmas season. "The Footsteps of Jesus," "Children's Prayers," "Heavenward," "The Landing of the Pilgrim Fathers" and "On the Wing" are the titles. The last three are of a size fit to send through the mail in an envelope.

FROM the same firm we get SUNDAY READING FOR THE YOUNG, a children's magazine of a religious cast, illustrated with an abundance of rough wood-cuts of an old-fashioned kind. It contains about four hundred pages of reading matter.

JAPPIE CHAPPIE AND HOW HE LOVED A DOLLIE (Frederick Warne & Co.) is amusingly told in verse, and is capably illustrated with preposterously funny, colored pictures, by E. L. Shute. Especially good is the scene in which the Caucasian dolly spurns the attentions of her Mongolian admirer, who, by the way, eventually wins her by saving her from the jaws of a blue china Japanese dragon.

YOUNG ENGLAND'S NURSERY RHYMES, illustrated by Constance Hazlewood, are nothing else but our good old friends, the rhymes of Mother Goose. Although in quite inexpensive form, they are presented in the most charming guise, with colored pictures in abundance (Frederick Warne & Co.).

#### VERSES NEW AND OLD.

AMONG the many pretty books which Houghton, Mifflin & Co. have produced this season must be reckoned Edith M. Thomas's LYRICS AND SONNETS, which, in its cover of white, gold, and turquoise, and in its fine paper and print, is worthy of its pleasant contents. The "Lyrics" make more than two thirds of these, and, while some of them deal with subjects like "The Sphinx" and "Humility," that no one would be likely to sing about, many have the true lyrical swing to them, and might properly be set to music. "Sweet Cider," "The Bluebird," and "The Passing of the Letters" are among the best in this respect. Of the "Sonnet" we must make room for one. It will be found to be an exceedingly clever begging letter. The writer has a garden, but no flowers. Mark how she sets about to obtain them:

#### DESERT OR GARDEN?

Alone; but not like that blind, banished king  
Who far beyond the Pharaoh's stony pile,  
Amid the silent fens that drink the Nile,  
Long years abode, a haggard, joyless thing,  
And bade all such as sought him there to bring  
A paltry gift of earth and ashes vile,  
That he might build thereof a narrow isle  
To mark the place of his sojourning.  
Alone; but not like him my days I lead,  
An upland realm, not stagnant waste, my share;  
Wherefore nor earth nor ashes hither bear;  
But, friends, if whence ye come, in wood or mead,  
Rise sweet and wholesome growths, bring slip and seed,  
That I may set a garden fresh and fair.

A BUNCH OF VIOLETS, by Irene E. Jerome (Lee & Shepard), is a quarto, containing a score or more of pages of wood-cut illustrations and selected verses in praise of those lovely harbingers of Spring, handsomely printed on heavy paper, and suitably bound. The violet is shown in many settings, in meadow and by brookside, and under every aspect of sunshine and storm. George T. Andrews is responsible for the engraving, which is, for the most part, excellent.

TENNYSON'S "BROOK" has been brought out by Macmillan & Co. in a little pocket edition, with the novel setting of colored plates, by A. Woodruff.

ADELIN D. WHITNEY has been listening to what the birds say—the chickadees, and the blue jays in February, and the song sparrow in March, and many others. She has "interviewed" a different bird every month in the year, and in her volume of verses, BIRD TALK, she reports their conversation as nearly as possible in their own words. She found a cat-bird hid in the lilacs in May, and, if she is a truthful reporter, he swore most horribly. "Yeow, I swow," is what she says he said. The Savanna sparrow seems to be a cheerful, philosophical sort of bird, according to her; but the "Least Pewee" has had the impudence to tell her "Shut up! shut up! shut up! Be still!" The volume is adorned with pretty pen-and-ink sketches. It is published by Houghton, Mifflin & Co.

#### MISCELLANEOUS PUBLICATIONS.

THE STORY OF AN ENTHUSIAST, by Mrs. C. V. Jamison, (Ticknor & Co.) deals with the misadventures of a super-sensitive art-lover of English parentage, though born on the Continent, to whom the Philistinism of his father's kindred and friends was so shocking as seriously to injure his health. There seems to have been a basis of fact for the narrative, and several well-known persons in art circles are mentioned, notably the painter Ingres, who is said to have been the "enthusiast's" teacher. Incidentally there is some clever description of scenes of artist life, and as a psychological study the book is not without interest.

INDUSTRIAL EDUCATION, by S. G. Love (E. L. Kellogg & Co.), is a very practical and useful guide to manual training for the young. Professor Love is superintendent of the schools of Jamestown, N. Y., which have an enviable reputation among the best in the country, and teachers everywhere will read with interest his account of the way in which carpentry, printing, sewing, cooking, and many minor branches of handiwork have been gradually and successfully introduced into the curriculum.

## Treatment of the Designs.

#### THE COLORED SUPPLEMENT.

MR. H. W. RANGER, under the heading "An Example of 'Wet' Water-Color," describes, on another page, the way to proceed to copy his charming shore scene.

#### THE CUPID FAN DESIGN IN WATER-COLORS.

THE design, as here represented, only occupies a portion of the fan at the left-hand side. It may, however, be extended throughout the whole breadth if desired. All that is necessary is to repeat it several times until the spaces are filled. Or it may be made the centre of the fan, and for the sides may be painted—reduced, of course, to correspond—the Boucher designs given for tapestry painting in the present and preceding numbers of The Art Amateur.

The ground or background may be almost any color except pink or deep blue. White, pale blue, violet, pale yellow and amber, gray, crimson or black, are all suitable colors upon which to paint this design. The little cupids have warm, pinkish flesh-tints with white wings shaded with dove color; the darker spots being deep reddish purple suggesting amethysts. Their train is pale gold, reddish brown and black. The wreaths suggest roses and leaves. Make the flowers creamy white, pale yellow, and very light warm salmon pink. The green leaves are a warm, medium shade of green. The cluster of leaves below are dark green and reddish brown, touched with deep red and amber yellow. The stems are pinkish gray, with rich, warm shadows.

This fan, we will suppose, is to be mounted in olive wood, with engravings of gold and silver on the outer sticks.

Begin by tracing or transferring the design, and use for this a hard lead-pencil or some light red transfer paper. If a background is desired lay in a tone of warm, light gray suggesting clouds, and underlay each tone with a coating of pure Chinese white before applying the color. For this background use white, yellow ochre, a little permanent blue, madder lake, light red, and a very little ivory black. The flesh-tints of the little cupids are painted with white, yellow ochre, raw umber, permanent blue, vermilion, madder lake and the smallest quantity of ivory black. In the shadows add burnt Sienna. More madder lake is added in the cheeks, and a little touch of rosy color is also placed in the chin. Paint the wings in at first with a wash of warm light gray, and when this is dry add the touches of purple, gold, etc., as indicated in the design. For this general tone of light gray use Chinese white, yellow ochre, cobalt, rose madder, a little lampblack and raw umber. In the shadows add burnt Sienna. The gold is painted with Chinese white, cadmium, and a very small touch of lampblack to give quality. Touch in the high lights sharply with a small, pointed camel's-hair brush, and use only the Chinese white which comes in tin tubes, mixed with a little yellow ochre.

The purple jewelled spots in the wings of the largest cupid at the left are painted with cobalt, Chinese white, rose madder, and a very little lampblack, adding burnt Sienna in the deeper touches. Paint the green leaves with Antwerp blue, Chinese white, cadmium, vermilion, raw umber and lampblack. When a lighter shade of green is desired it is only necessary to use more white and yellow in the local tone, modifying also the shadows with burnt Sienna. The brown hair is painted with sepia, Chinese white, yellow ochre, cobalt, burnt Sienna and lampblack. In the lighter shades of hair substitute light red for burnt Sienna, and use more yellow ochre.

The outside sticks of the fan are gilded and decorated in deep brown (sepia), or lampblack, having the high lights touched in with red or yellow. For painting this fan with opaque colors use pointed camel's-hair brushes of medium and small sizes.

#### THE STUDY OF FUCHSIAS.

DIRECTIONS are given herewith for the treatment in oil and water-colors of Mr. Dangon's floral study for the month. If it is used for decorative purposes only, no background is necessary, as the silk, leather, cloth, or whatever the material may be, if of an harmonious color, will form an appropriate groundwork. Many persons, however, prefer some slight suggestion of background even when painting directly upon the material. In any

case, a suitable background for this design will be a tone of soft, warm blue gray, growing more purple in quality in the shadows.

The fuchsias are of that variety where the calyx is creamy white, of wax-like texture, having the corolla or interior bell-shaped blossom a deep cherry red, lighter than crimson, but rich and warm in effect. The leaves are a cool, dark green, rather glossy in texture, so the high lights are sharp and crisp. The small spray of delicate, feathery blossoms may be painted a soft, creamy white with stamens of pale yellow having light yellowish-green filaments. The leaves of this plant are a lighter green than those of the fuchsia, and are also more yellow in their general tone.

FOR OIL COLORS: Begin by drawing in the outlines with a finely-sharpened piece of charcoal; or, if the painting is on some delicate material, transfer the design, and fix it with burnt Sienna and turpentine, going over all the lines with a small pointed sable brush. This dries very quickly. The oil colors for the background are permanent blue, white, a little ivory black, raw umber, light red, yellow ochre, and madder lake. In the shadows and deeper parts substitute burnt Sienna for light red. The white petals are painted at first with a general tone of delicate gray, very light in quality. The high lights and deeper touches of shadow are added afterward. For this general tone of gray use white, yellow ochre, a very little ivory black, permanent blue or cobalt, and madder lake; adding in the shadows burnt Sienna. Paint the rich red cups with madder lake, vermilion, white, light red, and a very little ivory black for the local tone. In the shadows substitute burnt Sienna for light red; omit vermilion, and add raw umber. The green leaves are painted with Antwerp blue, white, cadmium, light red, and ivory black; adding raw umber and burnt Sienna in the shadows, also omitting light red. The lighter yellow-green leaves of the spina are painted with light zinobor green (Schönfeldt's make, if possible), white, vermilion, light cadmium, and ivory black; adding raw umber and burnt Sienna in the shadows. If Schönfeldt's light zinobor green cannot be obtained, use Antwerp blue with the other colors, adding more vermilion and cadmium than is necessary with the zinobor. When using canvas, mix a little turpentine with the colors for the first painting, and put the paint on very thickly so that it can be well scraped down when dry. After the first painting use a little pure French poppy oil as a medium. Flat bristle brushes are needed for the general work, and for fine touches and small details in finishing use flat-pointed sable, Nos. 5 to 9. The yellow stamens are painted with cadmium, white, and a very little ivory black; adding a touch of raw umber and madder lake in the shadows. A very little permanent blue is added in the filaments. Use small touches of light cadmium and white for the highest lights.

IN WATER-COLORS: If used only for decorative purposes, the opaque water-colors will be found most available. Opaque colors are the ordinary moist water-colors which come in tubes or pans, but they are all mixed before using with more or less Chinese white in order to give them the necessary consistency or "body." Sometimes they are known as "body color." The opaque colors work better on wood, and all textile fabrics, but for painting or making studies on regular water-color paper it is always better to use the transparent washes, omitting all white paint of any kind. The water-colors to be used in carrying out this design are the same in name as those indicated above for painting in oil, with the few following exceptions: Where white is used, the Chinese white which comes in tubes is far preferable to any other. Sepia in water-color is substituted for bone brown in oil, and lamp-black for the ivory black so much used in oil painting. Cobalt in water-color is preferable to the permanent blue, which is so often substituted for it in oil painting. One large round brush for general painting is needed, and also two or three medium and small pointed camel's-hair brushes for fine details in finishing. For transparent washes use Whatman's double elephant paper, and mix plenty of water with the colors.

## Correspondence.

#### BUREAU OF PRACTICAL HOME DECORATION.

Persons out of town desiring professional advice on any matter relating to interior decoration or furnishing are invited to send to the office of The Art Amateur for circular. Personal consultation, with the advice of an experienced professional decorative architect, can be had, by appointment, at this office, upon payment of a small fee.

#### THE ART AMATEUR IN INDIA.

DEAR SIR: I wish I could tell you what a help The Art Amateur has been to our little circle during our summer vacation among the mountains of India. We are for the most part busy women, as all missionaries' wives must be; but we could not quite decide to give up everything to the routine of such busy lives, and decided that during our days of leisure we would not grow rusty, but would try to improve in the study of art, which was once so dear to many of us. The Art Amateur has been a great help in every way, and has made us ambitious to do more. I am writing now to ask you to continue to send one copy to India to the following address: . . . The other copy will you kindly send to my address in Rome, as I am leaving India at once. I shall wish to continue the journal for 1888, and will write you further on my arrival in Italy. Very sincerely yours,

MARY A. THOMAS, Secretary Oriental Art Circle,  
Nynce Tul, Himalaya Mountains, India.

## COMING NEW YORK PICTURE EXHIBITIONS.

S. T., Rochester, N. Y.—(1) There will be no Salmagundi Club or other special exhibition of works in black-and-white this winter in New York. (2) The American Water-Color Society will hold its twenty-first annual exhibition at the National Academy of Design from January 30th until February 25th. No work will be received which has before been publicly exhibited in the city of New York. Pictures are received only from the 9th to the 11th of January inclusive. A commission of fifteen per cent is charged on sales. Works in black-and-white, etchings excepted, are not received. For further particulars you should send to the Secretary, Henry Farrer, 51 West Tenth Street, for a circular, with an attached blank to fill out, if you intend to submit anything for exhibition. We may add that exhibitors are cautioned against using the following frames and mats, viz.: Oval, architectural, or with projecting corners or ornaments, bronze, velvet, positive colors, dark or parti-colored woods, gold, with black lines or markings, or measuring in thickness more than two and one half inches. Mats or flats must not be of positive colors, cold or blue gray, or exceed four inches in width. The Jury of Admission reserves the right to reject any work framed in violation of the above rules. (3) The regular exhibition of oil paintings at the National Academy of Design is generally held between April and May; that of the Society of American Artists will be at the Yandell Gallery (Fifth Avenue and Nineteenth Street), opening April 9th. (4) The New York Etching Club exhibits this winter with the American Water-Color Society, and the dates for sending in contributions are the same as those of the latter. The commission on sales will be twenty per cent. All etchings must be framed simply, and in light-colored woods like pine, oak and chestnut. For blanks and circulars address the Secretary, W. H. Shelton, 55 West Thirty-Third Street.

## STUDY OF CHARCOAL DRAWING.

SIR: We have lately organized a club for charcoal drawing from the cast and from life, and it would be a great favor to me, and, I think, to many others, if you would publish some time in the near future an article explaining the methods of working in the principal art schools in this country.

E. H. M., Canton, O.

There have been articles published in The Art Amateur on charcoal and crayon drawing, and a new series on the subject is begun in the present number. Your best way of proceeding is to obtain a trustworthy text-book for your club and to practice drawing from the cast and from life. "Drawing in Charcoal and Crayon," by Frank Fowler (Cassell & Co.), teaches the modern methods, and is accompanied by plates explaining the manner of working. A great advantage would be to obtain occasional criticism of your work. As many of our subscribers have applied to us for such assistance, we have decided to furnish criticisms of drawing and paintings with personal letters of instruction and advice at the moderate prices announced in another column of the magazine. In this way a student may train himself at home at small expense, and prepare fully for a final training by some competent master.

## A DISCOURAGED CRAYON ARTIST.

SIR: I do fairly good work, mostly in portraits in crayon and pastel. I get a few pupils, but prices for tuition are rather low here—sixty cents for a two hours' lesson—and I do not average more than an ordinary portrait in three months, and that does not pay. Still, I notice other artists get on far better who do inferior work, such as working over solar prints, and they get higher prices than I do for my crayons. Why do they succeed with an inferior class of work? Would an advertisement in The Art Amateur have a chance of securing me a situation at a regular salary?

"UNSUCCESSFUL," Toronto, Can.

Without seeing your work, it is impossible to say why you do not succeed. It is undoubtedly true, however, that many artists of good abilities fail because they lack business tact, while pretenders, with a mere smattering of art knowledge, do well from a commercial standpoint. You should persevere, however, with legitimate methods, and not be induced into drawing over solar prints and passing off such work as crayon portraiture. There are many persons who could not detect the difference between your free-hand work and your competitors' semi-mechanical method. But that, of course, is no reason why you should adopt their method, which is not only inartistic but fraudulent; for, after a little while, the photographic image under their drawing is sure to fade and so leave little more than a shadow of the portrait paid for. As to advertising in The Art Amateur for a situation, you must use your own judgment in regard to that.

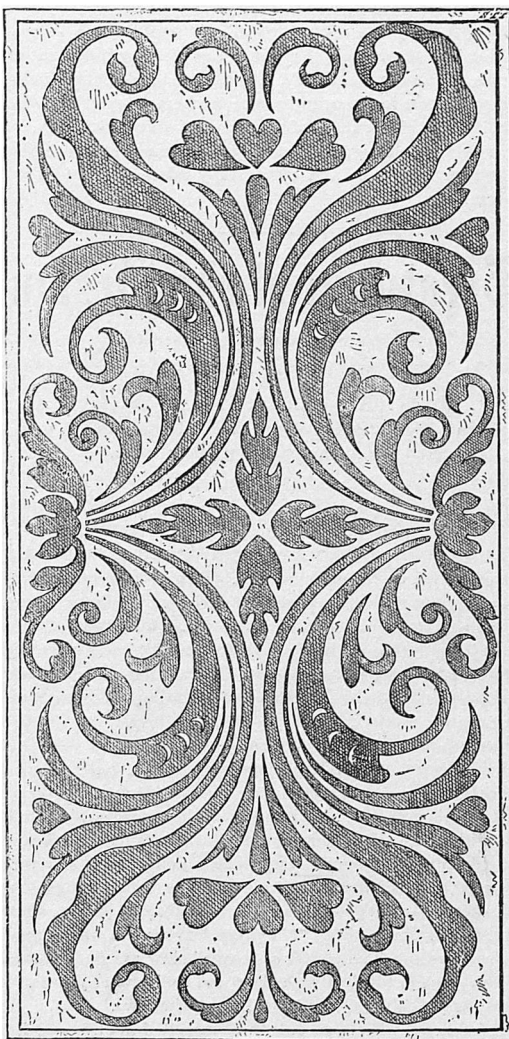
## "GLAZING" IN WATER-COLORS.

A READER, Caldwell, N. Y.—(1) Glazing, in water-color painting, means the process of altering, or bringing out to its pitch, the tone of a color, by passing over it, when dry, a thin wash, either of another and transparent color, or of any kind of gum or varnish. (2) For glazing, the most transparent and serviceable pigments are those which look the darkest in the cake; but light red, Roman ochre, and crimson are also good glazing colors. Indian red, Indian yellow, and vermilion are not so good because of their opacity.

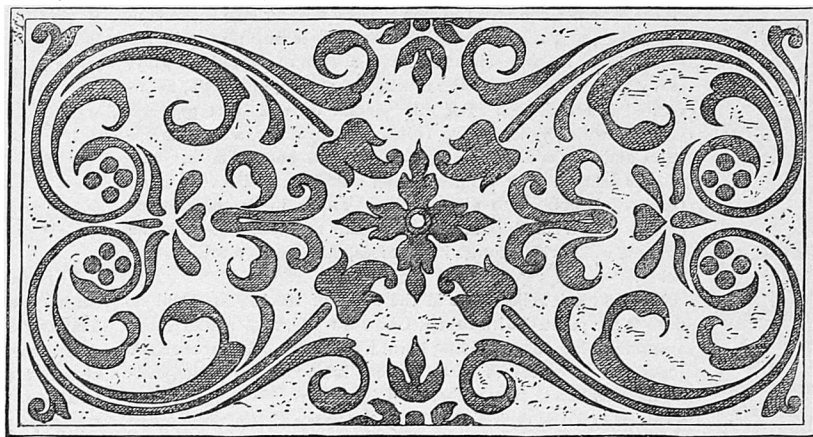
## THE DECORATION OF A RECEPTION-ROOM AND A DINING-ROOM.

S. B., Montreal.—Your request for suggestions for treatment of your small reception-room and dining-room has been complied with; the ms., together with color samples for walls, ceiling, woodwork and draperies having been forwarded to you by registered letter. As the information may be of interest to some of our readers we take the liberty of publishing it:

*Reception-Room:* Mantel and other woodwork, cherry; furniture, cherry, upholstered with terra-cotta mohair plush and old gold silk plush; pomegranate double-faced flax velours (sample



enclosed), richly fringed and looped back, for window draperies; the rod to be antique brass. Have the pine flooring covered entirely with a warm reddish brown Wilton carpet of small and unobtrusive pattern (sample enclosed), which will make it look richer and larger than would the introduction of parquet flooring



DESIGN FOR STENCIL DECORATION. GIVEN WITH THE ABOVE FOR D. H. E., DETROIT.

TO ACCOMPANY THOSE IN THE DECEMBER NUMBER.

with a rug in the centre, for which treatment the room is too small. Let the wall be divided into frieze and field only, using no dado or chair-rail. The frieze, which may be three feet deep, may be of terra-cotta, with a broad running design in lighter shades of that color, and in olive greens (sample enclosed). Have a cherry picture-moulding two and one half inches deep below the frieze, and cover the wall between the frieze and surbase with terra-cotta cartridge paper (sample enclosed). The moulding should, if possible, run into the door and window-casings, at, say, two or three inches below the tops of them. Remove the plaster centre-piece, and tint the ceiling—in distemper, not oils—a brownish shade of terra-cotta (sample enclosed). Let the room be lighted by four-

light gas sconce brackets (imitation candles) fixed to the side-walls in the most convenient positions, with a space of six feet from the floor to the gas outlet.

*Dining-Room* (connecting by folding-doors with the reception-room): mantel, other wood-work and furniture oak. This apartment should have an oak wainscot, from four to four and a half feet high, and the cornice should be of oak with the lower member of the same to serve as a picture-rail. Cover the walls with a rich golden olive embossed flock paper in high relief, the pattern to be a bold seventeenth-century Flemish brocade. Have the window draperies golden olive corduroy (sample enclosed), trimmed with heavy cord and looped back; the rods of twisted antique brass. Let the floor be of oak parquetry (design enclosed), with a heavy Turkish, Indian or Persian rug, about 9.6 x 15 ft., laid in the centre of the floor. Instead of this a Wilton carpet of about similar dimensions can be made up rug-shape. Let olive be the predominating color of it. Paint the ceiling, in distemper, a burnt Sienna. The effect would be much improved by dividing the ceiling by oak mouldings into panels, square and octagonal of unequal sizes. The ground-work of the panels should be decorated in bronze and color. In no case should both dado and frieze be used in the same room.

## STAIN FOR A FLOOR.

S., Troy.—Get some Vandyck brown and burnt Sienna well ground, and mix it with water, adding some strong size. With a clean, broad, flat brush apply an even coat to the floor. When the color is dry give it two coats of copal or oak varnish. A stained border for a floor partially covered with rugs or matting can be made in the same way. It will get shabby after a time, but it can easily be re-stained, sized and varnished.

## LINCRUSTA BATH-ROOM DECORATION.

SIR: I have a deep border of lincrusta above the wainscot in a small bath-room with green walls and ceiling. The woodwork is walnut. How should the lincrusta be finished? Should it be varnished, or can you suggest colors for painting?

L. C. D., Jersey City.

You might color the lincrusta to match the walnut and it would look like part of the dado. Or, the walls being green, the lincrusta could be painted the same color, several shades darker—but not dead in tone—and the upper edges of the material could be bronzed with good effect. If preferred, the lincrusta could be painted a contrasting color with the green of the walls and ceiling, such as Indian red. The lincrusta would *not* look well varnished. Before painting it give it a coating of shellac.

## CHINA PAINTING QUERIES ANSWERED.

SUBSCRIBER, Elizabeth, N. J.—The following table of Lacroix china-painting colors gives numerous color combinations for monochrome painting:

GENERAL TINT.	LIGHT.	SHADOW.
Red brown.	Orange yellow.	Deep red brown.
"	Deep red brown.	Brown bitume.
"	"	Sepia.
Iron violet.	Iron violet.	Gray.
Grisaille.	Light gray No. 1.	Brown gray.
"	Grays Nos. 1 and 2 and carmine No. 1.	"
Bitume.	Yellow brown, brown No. 3.	Bitume No. 4, 17.
Sepia.	Sepia.	The same.
Capucine red.	Capucine red, orange red.	Sepia.
"	Orange yellow, capucine red.	Red brown.
Green.	Emeraldstone green.	Deep green.
Blue green.	Blue green.	The same.
Blue.	Deep ultramarine.	Dark blue.
"	Common blue (alone).	"
Carmine.	Light carmine, A.	Deep carm. No. 3.
Purple.	Deep purple—the same at the second firing.	"

B., Columbus, O.—(1) Carmines and other colors containing no iron can be safely mixed with greens; for they contain little or no iron. The deepest and darkest shadows in green foliage are made with purple and carmine. (2) Apple green mixed with sky blue may be used for water; use black green for dark reflections and shadows; lights on the water are made with grass green, and Chinese white used thick will give the foam at the edges of waves or ripples as they break against the rocks.

G. M. H., Hartford.—We hesitate to express an opinion as to who are "the best" china-painters. We may say, though, that Mrs. Wickes, of Englewood, N. J., does very good work. A set of dessert plates, with cream-tinted ground, on which she had painted various kinds of orchids in their natural colors, which were on view at Bedell's, in Broadway, recently, were, perhaps, as fine specimens of china decoration as are to be found in this country. They were executed on English china—which, by the way, it seems difficult to find in this country—whose beautiful soft glaze lends itself charmingly to fruit and flower-painting. Mrs. Swift, at the Decorative Art Society's rooms, is also an excellent china-painter.

P. B. S., Tonica, Ill.—The crab should be painted with brown No. 108, and grass green for the general tint, shaded with brown bitume and blue. The seaweed should be red or green, carmine, and yellow-for-mixing, very light for the red, and apple green for the green.

MCD. L., Pasadena, Cal.—"A smooth, unclouded background" in china painting is obtained by blending with a soft fine brush or with a dabber. This is a piece of fine cotton wool tied in a round ball to the end of a handle or stick and used to soften the edges of the colors and blend them together.



## GROUND WORK FOR PAINTING ON PLUSH AND CANVAS.

SIR: (1) How should I paint a branch of dog-wood blossoms on plush (dark blue) in oils? What is necessary to put on the material before beginning, and how should the colors be mixed? (2) In painting on canvas is it necessary to paint over first before beginning the study, and should I mix the colors with turpentine principally? (3) What is the best varnish to use on a study of pale yellow roses? SUBSCRIBER.

To paint your design, you may select one of the two following methods of working: For the regular oil painting, first prepare the plush with a coating of diluted gum-arabic put on carefully within the outlines of the design. When dry this will present a flat surface to work on, and the paint will be almost as easy to manage as if on canvas. Paint thickly, and mix a little turpentine with the color. The other method is known as "dye-painting." For this the ordinary oil paints are used, but are very much diluted with turpentine, so that the color may be washed on to the material somewhat in the manner of tapestry dyes. (2) In painting on canvas with oil colors it is better to use a little turpentine with the first painting only; after that use French poppy oil as a medium. Some artists prefer to prepare their canvases with an under-painting of warm gray paint mixed with a little turpentine or oil. When dry this is well scraped or rubbed down with sandpaper, and makes a very agreeable surface to paint upon. This process is especially adapted, however, to old canvases which one wishes to cover over with paint and use again. (3) The best varnish for all purposes is generally conceded to be the Soehnée Frères' French retouching varnish. It is called a temporary varnish, but if put on thickly will last two or three years, and has always this merit, that it can be retouched or painted over without injury to the picture.

## DECORATION OF A SCREEN.

SIR: (1) I have a threefold screen, and would like to use for the centre fold a "flower girl" resting against a wall. Would studies of birds be appropriate for the two end folds? or if I use a flight of swallows for the centre fold, would you kindly suggest suitable subjects for the end folds? Have you published a flight of swallows beside the one of April, 1887? (2) What would be the proper decoration for a shield?

N. F. E., Long Branch.

It would be more appropriate to have all the panels of your screen in some way related to each other or of the same class of subjects. For example, if your centre panel is a flower girl, you should have some flowers composed with the birds in the two side panels; and it would also look well to have some birds introduced into the centre panel. We have not published any flight of swallows very recently, but you will find a great variety of bird and flower designs in our pages during the past few months suited to your purposes. (2) A shield may be decorated with the coat-of-arms of the family to whom it belongs. If this is impracticable, a conventional device may be painted or engraved on the shield, such as may be procured from any book on heraldry.

## PAINTING ON BROWN PAPER.

READER, Trenton.—Brown paper, when used for screens, wall panels, and other smaller objects, is simply painted upon with oil colors in tubes, in the ordinary way. The work is pleasant to do, as the rough paper takes the color easily; the oil in the colors will not run upon the ground, and but little medium is required to paint with. The best sable brushes need not be used, as they are rather spoiled against the paper, the ordinary cheap brushes fixed to quills working very fairly. Apart from decorative purposes, brown paper is a useful and inexpensive surface for sketching a flower in oil colors upon, when a study of the same is required.

## PEN DRAWING ON LINEN.

B. T., Whitehall, N. Y.—From the numerous sheets of outline drawings by Edith Scannell given in *The Art Amateur*, you will have no difficulty in selecting designs for a dozen doyleys, to be drawn with Whiting's colored inks. It should be borne in mind that the colored inks made by Mr. Whiting for drawing on linen should be confined to articles rarely washed; for, unlike his black ink, they cannot be made absolutely indelible. The fabric to be decorated must be entirely free from the starchy dressing commonly found in linens and damasks, in order that the inks may come into close contact with the fibre of the cloth, which should be saturated with a mordant supplied with the inks, and then dried and smoothly ironed. The inks must be applied delicately and kept on the surface. They may seem to lack brilliancy in using, but will become bright as soon as put into the water. If a "solid effect" is wanted it must be obtained by light cross-hatching or parallel lines; or, in the case of drapery, by sketching over it a figure or scroll pattern. After the decoration, whatever it may be, is completed, allow it at least an hour to dry. Then lay it flat in a bowl of hot water, and let it remain a few moments, until the mordant and any excess of ink have left the cloth, when it may be thoroughly rinsed, dried, and ironed.

## CAUSES OF DEFECTS IN FIRED CHINA.

S. T., Indianapolis.—Such defects as you mention frequently arise by bad mixing of the color, in two ways: If the painting has gone to the kiln with too much oil in it, it is certain that the color will blister. If it comes back with a dry, powdery look, with the color scarcely adhering enough to keep itself from being rubbed off, it shows that, in working, the color has been over-diluted with turpentine, though not to the extent of the grains separating. This will probably be the result if the ware has been sent to the kiln dry. These considerations furnish the proof of the reason for the former requirement, that for a thin tint the diluent must have a larger proportion of oil than of spirit. The remedy for the dryness is simply repainting, using a little more oil with the color,

and a very little enamel glazing. The remedy for the blistering is simple, but tedious, and in practice would only be adopted if the painting were worth the trouble. Still, even if a rough piece of work has blistered, it may be worth while trying the remedy on it once just for practice. It consists in chipping off the blisters, and then rubbing down the irregularities. The chipping may be done with an old knife until a fairly smooth surface is obtained, and then with a piece of pumice stone the final smoothness is given. Of course, as the boiling up has given the work a pitted appearance, this rubbing down, if the coat of paint has been thick, may not produce a perfectly level surface, but it must remove all roughness and jaggedness. The part which had been spoiled is then repainted to match, care being taken, if a quite flat tint is wanted, to make up for any irregularities of depth of tint produced by the rubbing by lighter or heavier touches as needful.

## THE ETCHING BATH.

A. B. M., Silver Cliff, Col.—For the bath, nitrous acid is recommended in preference to nitric acid, being more regular in its action. The fumes of the former, however, are more disagreeable, and care must be taken to inhale them as little as possible. When nitric acid is used it is commonly of the specific gravity of 1.420, an equal quantity of water being added to make the bath. Nitrous acid of the specific gravity of 1.360 is generally used. Nitrous acid is one tenth less powerful than nitric, so that to make a bath of nitrous acid equal in strength to this nitric bath, ten parts of acid must be used to nine parts of water. (2) Seymour Haden's bath is composed of two parts of chlorate of potash, ten of hydrochloric acid, and eighty-eight of water. The water is warmed, and the chlorate of potash perfectly dissolved in it first; then the acid is added. If this bath is used, a quarter of an hour is required for the most delicate lines, and about six hours for the deepest; but most etchers who use Mr. Seymour Haden's mordant find it too slow, and modify it to suit themselves by the addition of more acid. Dr. Evershed adds also a small quantity of sal-ammoniac, or sometimes common salt.

## COLORS FOR GLASS-PAINTING.

B. J., Philadelphia.—Sartorius's vitrifiable glass colors would answer your purpose. They are used for decorating or painting on window or opal glass. They are mixed the same as china colors, viz., with turpentine and fat oil. In the place of turpentine, rectified spirits of tar is often used. If used on window glass, most of these colors will be found to be already sufficiently fluxed to melt at the exact heat at which the glass itself begins to fuse on its surface, and if that heat is continued for a little, they will be thoroughly vitrified, and will be then as imperishable as the glass. Opal glass, of which lamp-shades, vases, etc., are made, is softer than window glass, and will melt at a lower degree of heat. Therefore, if the colors are used on opal glass, flux should be added to them in order to obtain the above results and to bring out the colors in their full brilliancy. There are different kinds of fluxes employed in connection with these glass colors, and when fluxing purples, carmines, blues and greens, it is advisable to use the special fluxes made for these colors. Yellow and orange stain must never be fluxed. The transparent colors (marked T) are specially adapted for window-glass decoration.

## SARTORIUS'S GOUACHE COLORS.

B. H., Brooklyn, and Others.—These colors are fired the same as Lacroix' tube colors (rose color heat) if used on china and earthenware, and the same as glass colors if used on glass, but come out of the kiln with no gloss whatever, but a beautiful matt, velvety appearance. They are mixed, the same as ordinary powder colors for overglaze painting, with turpentine and fat oil, or with thick oil and lavender. Unlike other colors for china-painting if you want to produce a light tint with any of the gouache colors, it is not done by putting a very thin coat on the ware, but by mixing gouache white into the gouache color and then putting on a coat of the usual thickness. White is used very frequently, and gouache colors are employed in a similar way to opaque water-colors. Beautiful effects are produced by tracing gold lines on the gouache colors.

## APPLYING RETOUCHING VARNISH.

T. S. S., Syracuse.—Soehnée Frères' French retouching varnish for oil-painting is applied as follows: When the painting is thoroughly dry first wipe the surface off carefully with a damp cloth, which has been dipped in clean water and wrung out. This is to cleanse the painting from any particles of dust or dirt, and is very important. When quite dry again, apply the varnish with a broad, stiff bristle brush (never use sable), and put it on very quickly, beginning at the top and working downward, and being careful not to retouch the varnish when once put on, as it dries so very quickly that any re-passing with the brush will make streaks. Pour the varnish out in a saucer, and use plenty on the brush. If when first applied it looks cloudy and opaque do not be alarmed, for, if left undisturbed, this effect will all pass away in less than half an hour, and the varnish will appear perfectly clear. The French retouching varnish should not be used if it has become thick and gummy by keeping. This can be rectified by diluting with alcohol, when it may be applied safely.

## AN EMBROIDERED BELL-PULL.

STELLA, Halifax, N. S.—Either of the upright borders given on one of the supplement pages in the present number may be embroidered on your bell-pull. If worked on silk, it must have a stiff lining—broad white webbing such as saddlers use will do; a knot of the silk finishes it well at the top, and at the bottom must be a brass ring and bar. The bell-pull must not be too long or it makes an unsightly line, and many rooms are too high for them to be used with advantage; the ring should be just within reach of the hand. Velvet is a very good material for a bell-pull, as it

does not wrinkle in the working, as silk is apt to do, a fault which, however, sometimes remedies itself when the work has been hanging for a short time with the weight of the ring at the end.

## COLORING PHOTOGRAPHS.

S., Troy.—There are two methods of coloring photographs or photogravures. One is to float the colors on in flat tints, using the Egyptian water-colors for that purpose, which are of the nature of dyes, and are, for the most part, fugitive. Another, and the more artistic method, is to use ordinary moist water-colors, rendered opaque by mixing with Chinese white. The surface of the photograph or engraving may first be prepared by washing over with "Newman's Size;" after this, the colors go on very easily. The opaque colors can be bought already prepared under the name of "Gouache Colors." They come put up in little glass boxes ready for use. In painting photographs with these colors, fine camel's-hair brushes should be used, and the paint put on very carefully in finishing with small crisp touches.

## WOOD-CARVING TOOLS.

P. F., Chicago.—Addis carving tools, of English make, are the best. They are more expensive than some seductively advertised "sets of six," but they are the only ones which will be perfectly satisfactory and equal to any artistic and mechanical emergency. With the following fourteen cutting tools all the work may be accomplished which the amateur wood-carver will be likely to attempt: One chisel, No. 1, half an inch wide; three bevel chisels, No. 2, one eighth, one fourth, and five eighths inches wide; eight gouges, one No. 3, three fourths of an inch wide; two No. 4, one eighth and one fourth inches; two No. 5, three sixteenths and three eighths inches; one No. 6, five eighths of an inch; one No. 7, one fourth of an inch; one No. 8, three sixteenths of an inch; a veiner, or lining tool, and a parting, or V tool. The other tools needed are a mallet, a steel straight edge, a pair of compasses which can be firmly set in place, and a bevel.

## SUNDRY QUERIES ANSWERED.

B. F., Rochester, and others.—The colored plate, after a landscape by W. H. Hilliard, published in the October number of *The Art Amateur*, shows a view near the village of Giesen, which is in the neighborhood of Dordrecht, Holland.

SUBSCRIBER, Peoria.—(1) Warm colors are those in which red and yellow predominate; cold, those in which blue prevails. Black and white are either warm or cold by position. Thus, yellow, orange, red, and brown are warm colors; olive, green, and blue are cold colors. (2) Pencil drawings may be preserved by pouring over them, when stretched upon the drawing board, a thin solution of gum arabic or the white of an egg dissolved in dilute ammonia water by agitation with broken glass.

S. J., Cleveland, O.—(1) Ordinary water-colors may be used for painting on velvet, but they must be mixed with weak ammonia, spirits of wine, gum dragon, or some such vehicle, to prevent their running into each other, or sinking too deeply into the material. (2) A brunette looks most brilliant in an orange dress, or orange and purple, or orange and black; but in the latter case red or crimson in the form of ribbons or flowers is of value to clear up the other colors, and act as a point or focus. Blue is always inimical to the brunette. Where the face is decidedly dark, strong dark colors will have the effect of rendering it lighter by contrast. A deep purple may be found of much value—dependent of course on the special half-tones of the face—but it will require to have light and bright subsidiary colors as trimmings or ornaments. If the face be dark but pallid, dark and strong colors must be used cautiously.

H. F., Denver, Col.—Transparent etching ground consists of white wax, five parts, and gum mastic, three parts.

AN ADMIRER, Boston.—Why not? The English landscape-painter, Stanfield, was originally a scene-painter. Thackeray, alluding to his paintings, said that "he did more toward advancing the taste of the English public for landscape art than any other living painter. He taught the public from the stage, taught the pit and gallery to admire landscape art, and the boxes to become connoisseurs, and decorated the theatre with works so beautiful that one regrets the frail material on which they were constructed."

T., New Rochelle, N. Y.—Drying oil is used when it is necessary the picture should dry quickly, as, for instance, when the same canvas is painted on every day. The dark drying oil is better than the pale, as it does not grow darker, while the light is apt to turn. A still better drier and one much used by French artists is one sixth of siccatif de Courtrai to five sixths oil—either poppy or linseed will do. These oils are used simply as a medium, and are not driers. They are also employed in "oiling out" and glazing.

AN interesting exhibition of students' work was held early in December at the classrooms of Mr. Carl Hecker, on Fourteenth Street. All the work shown was that of pupils of a single year's training only, and, as such, it was more than good—it was excellent. The thorough and comprehensive course of studies through which the pupils are put, whether they have had some preliminary training or not, made itself evident in the uniformly high quality of their works, among which it would be difficult for any but an expert to pick out the best. Prizes were awarded by an artist unconnected with the schools to Miss Stokes and to Miss E. Hecker, for drawing from the cast; to Miss Lanig for still-life, and to Miss Fanciulli for a portrait in oils. There were few original compositions this year, as most of the new pupils were not sufficiently advanced to compete, and pupils of older standing than one year are not admitted to the competitions. Miss Jackson's "Evangeline," however, would probably have taken the prize for composition in any circumstances.